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**Department of Archæology
and Palæontology**
OF THE
UNIVERSITY OF PENNSYLVANIA.

Section of Egypt and the Mediterranean.

The originals of the photographs here exhibited were obtained within the last six years by the Committee on Egypt and the Mediterranean of the Department of Archæology and Palæontology of the University of Pennsylvania, principally through the explorers who exhumed them from the ruins of ancient edifices, the sites of which have recently been examined.

In making the selection now offered to the public, an effort has been made to observe a general historic sequence, not only with a view to illustrating the evolution of certain branches of ancient Egyptian civilization at different periods—as far as space and the original material available would permit—but also for the purpose of bringing forward traces of the contact which existed between the inhabitants of the Nile Valley and other nations who—well known to have borrowed much from them—are now found to have reacted upon their artistic and industrial development at a much earlier date than was formerly supposed.

HISTORICAL AND INDUSTRIAL SERIES. FRAMES I, II, V AND VI.

The selection begins with a specimen dating from the first reign of the IVth Dynasty, B. C. 4000. The Pyramid and Sepulchral Temple of King Seneferu, the predecessor of the builder of the Great Pyramid of Ghizeh, were explored in 1891 by Mr. Flinders-Petrie, who also examined in the neighboring Nekropolis, the oldest *dated* burials known.

From this site the Museum possesses pottery, and a fine painted fresco, once decorating the lintel of a doorway in the tomb of Nefer-Mat, a dignitary at the Court of King Seneferu. The hieroglyphs give the name and titles of this nobleman.

From the XIth Dynasty, B. C. 2850—the beginning of the Theban ascendancy—some sculptured limestone blocks from the Temple of Koptos, explored by Mr. Petrie in 1894, give the names and titles of King Antef Vth (Nub-Kheperu-Ra), and are specimens of the earliest temple decoration recovered up to date.

The XIIth Dynasty, B. C. 2700, is represented by the limestone statue of a sitting man from Kahun (Petrie Exploration 1889), a fair sample of the art of that brilliant epoch, which is further illustrated by a number of fragments from the sepulchral shrine of the Princess Nefer Atum, daughter of King Usertesen II., at Illahun, finely carved in low-relief and intaglio and giving samples of the decorations of the various portions of the monument. Most of these carved fragments are exquisitely painted.

With these and in the same case is exhibited an interesting collection of small objects of the same date also found in the Fayum: Kohl pots and sticks, with which the women who lived before Abraham sought to enhance their charms by painting their eyes with stibium (sulphide of antimony, often imitated with sulphide of lead); ancient combs and hair-pins of wood or ivory, flint-toothed blades of wooden sickles, and spindles, one of which still retains a shred of the original thread, last spun millenniums ago, etc., etc. A series of beads furnishes samples of shades and glazes in use in Egypt from the XIIth Dynasty down to later times.

An instructive collection of copper-bronze tools, found associated with stone implements in the town of Kahun, opens a series that spans over the industrial history of the Nile Valley from about 2800 B. C. through the New Empire, when true bronze tools were in use, down to the weapons and instruments of the Greek mercenaries found by Mr. Petrie on the site of the Camp of Daphnæ, where Psammetichus I. established the useful allies whose support he enlisted in his contest against the Dodecarchy (670 B. C.).

After the celebrated find of the El Amarna tablets (1887), which brought to light a part of the royal archives containing the official and private correspondence carried on in the old cuneiform character between King Khu-en-Aten (Amenhotep IV.) and the reigning princes of Syria and Mesopotamia, Mr. Petrie explored the ruins of that monarch's palace (1892). Among the many important objects from this site, now at the Museum of the University of Pennsylvania, is an unfinished portrait-study of the King carved in low-relief: the ink tracing of the folds of the ear drawn by the sculptor more than three millenniums ago is still as clear as though just done.

A small intaglio profile of the Queen, in syenite, is also interesting, as well as the cast of Khu-en-Aten, found in the chamber of the palace among the rubbish left by workmen who carved his funeral outfit—a fact which led the explorer to regard it as the death-mask of the King. Be this as it may, in it may be seen the oldest mask in existence.

The collection also includes a large number of fragments of sculptured stone—once parts of columns, capitals or wall decorations of different materials: syenite, limestone, quartzite, sandstone, granite, etc. All of the wall fragments either bear the carouches of the King or of the royal family, or are parts of the oft-repeated scene of the adoration of the Sun-disk which formed the principal theme in the wall decorations of the buildings of Khu-en-Aten.

A full series of specimens from the Glass Factory at El Amarna, gives us information with regard to the details of the glass industry in Egypt in the fifteenth century before

Christ. With the fragments of the pottery furnace, the quartz pebbles first laid at the bottom of the pan and then melted for silicate, and the lumps of colored clays used to color the frit which still adheres to the slag and to the pieces of the furnace, are exhibited pieces of glassware in various stages of manufacture, from the rough lumps of glass—the series includes flat or reed-like pieces of all colors and shades—down to the bangles, beads, amulets and ornaments, the moulds for the casting of which are also given. Among these are a number bearing the cartouches of the King and of the royal family. These date the entire series beyond the possibility of a doubt.

The broad cosmopolitanism of Egypt in the fifteenth century B. C. is represented by the ruins of the capital of Khu-en-Aten. This remarkable man—strong enough to shake off the powerful control of the Theban priesthood—was able to break through the traditions of his country, changed the seat of government in order to escape from priestly tyranny, surrounded himself with foreigners and maintained wide commercial relations with distant lands.

This is shown by the fragments of columns of un-Egyptian style, and of capitals of inlaid work in colored stone or porcelain-glaze, as well as by the treatment of the painted pavements, which recall the decorations of the palaces of Tiryns and Mykenae. Moreover, in the refuse heap of the palace were found many fragments of Ægean glass and of Ægean pottery, dating in all probability from the same time. Among these are a number of potsherds that may be recognized as parts of globular, piriform, false-necked and other vases typical of ancient Mediterranean culture.

A block of sculptured limestone previously found by Mr. Petrie at Gurob (1889) represents the usual scene of the adoration of the Sun-disk, but derives special interest from the fact that the sun is here depicted after the Assyrian fashion, as a rosette, from the lower ends of which rays depend. This is a complete departure from the usual rendering of the subject by Egyptian artists. A painted limestone head of a lion of the preceding reign betrays the same

Asiatic treatment. It was evidently used for architectural purposes, and was probably the terminal of a balustrade or low wall; it is accordingly treated in bold style. This and the last mentioned specimen are unique.

The XIXth Dynasty is represented in the series by a fine quartzite statue of Rameses II, of heroic dimensions, in which the monarch appears seated upon a block bearing his names and titles. These are carved in magnificent intaglio. He wears the *Klaft*, traces of the striped blue and yellow coloring being still visible. The whole surface of the statue was painted red. This fine monument stood in the vestibule of the Temple of Har Shefi at Herakleopolis (Ha-Khenensu), a site explored by Mr. Naville for the Egypt Exploration Fund, in 1891.

This sanctuary is mentioned in the Book of the Dead as a religious centre of great importance. It went back to very early times, but was rebuilt under the XIVth Dynasty and again under Rameses II. It, however, served as a quarry in later times, and the only portion of the edifice that escaped the vandalism of succeeding generations was this vestibule, the main features of which were the above-named statue and six fine columns of polished syenite with graceful palm-leaf capitals. One of these is now also in Philadelphia.

Upon the shafts of these columns were sculptured scenes in which Rameses II sacrifices to the gods. That now at the Museum of the University shows the monarch making offerings to Atum. In the upper and lower registers are bands of hieroglyphics giving Pharaoh's names and titles. In the spaces between these bands, in the lower part of the shaft, the son and successor of Rameses II, Menepthah II, caused his own name to be scratched upon the smooth surface.

From the temple of Bubastis (Eastern Delta) a very ancient sanctuary, of which, however, only ruins of later reconstructions survived, the collection contains some large sculptured blocks of syenite, once a part of the wall of the great "Hall of Festival" added by King Osorkon II, XXII^d Dynasty, B. C. 900, to the temple of the cat-headed Goddess

Bast. These blocks show sections of a splendid state pageant organized on the occasion of a fifty years' jubilee that fell in the twenty-second year of his reign. The main features of the festival were carved in intaglio upon the walls in a series of tableaux. One of these blocks represents the Gods Shu and Atum. Another gives a full-length portrait of the King sacrificing to Bast; a third gives the name of one of the conquered nations represented in the procession, *i. e.*, Juda. But the most interesting is a block upon which, along with other representatives of African tribes, there appear three chieftains of the pygmies, the knowledge of whom had been lost to Europe and who only recently have been re-discovered.

The temple of Bubastis was explored in 1889 by Mr. Edward Naville, under the auspices of the Egypt Exploration Fund, and it is through the courtesy of that Association and through the kindness of the late Miss Amelia B. Edwards that the University of Pennsylvania has received some of its most valued specimens.

A fine painted low-relief block of limestone upon which men are depicted poling a boat, once a part of the wall decoration of the Serapeum of Memphis, unearthed at Saqqarah in 1853 by Mariette—places before us a sample of good Egyptian work of the XXVIth Dynasty (seventh century B. C.). And a bas relief from the temple of Hathor at Terraneh (W. Delta), upon which is given a portrait of Ptolemy Soter, the first of the Lagidae (B. C. 300), bring the historical record down to Ptolemaic times in a sequence which, although now broken by long vacant intervals, it is confidently hoped in the course of years to make more or less complete.

The collections—and especially the painted potsherds from Daphnæ and Naukratis, two Greek settlements exhumed in 1885, through which the whole commerce of Egypt with the Mediterranean peoples was conducted from the seventh century B. C.—suggest not only the influence of Egypt upon the ideas and the decorative art of the civilized world at that time, but also the manner in which took place the evolution of many well-known artistic types to

which Egypt, Asia and Greece each contributed a share. The discovery of a factory of scarabs and amulets at Naukratis, moreover, furnished a clue to the origin of the numerous Egyptian objects found, not only in the Mediterranean region, but in Roman burials, as far north as Germany. It was for a long while a puzzle to scholars to explain the presence in Rhodes and at other points of the Mediterranean of certain scarabs of undoubted antiquity, of which, however, the inscriptions did not read, or were imperfect. The discovery on Egyptian soil of the factory in which these were for the most part manufactured for the foreign market by foreign workmen, following Egyptian models, explains the mystery. Upon the whole, the evidence as to the relation of Egypt with the outer world brought together by the investigations of scholars during the past fifteen years, and illustrated by the collections now in the Museum of the University of Pennsylvania, tend to demonstrate that if the hoary civilization of Egypt contributed much to the intellectual development of its European and Asiatic neighbors it must, in turn, have received much from them, and that an interchange of ideas and of products took place at a much earlier date than had, until recently, been allowed.

From the relics of the Greek Colonies established in the Delta in the seventh and sixth centuries B. C. we pass (Frame V) to a page of the evolution of Art in the Mediterranean.

From Cyprus, a well classified collection obtained from the careful explorer, Dr. Max Ohnefalsch Richter, illustrates the development of arts and industries in the Island from very early times; perhaps from the fourth or third millennium B. C. Starting with the hand-made burnished pottery of forms similar to those found by Dr. Schliemann in the lowest strata at Hissarlik (site of Troy) the gradual progress of that industry passes through a transition period when the potter's wheel was partly used, and when, with the introduction of the so-called mykenae culture into the island, the more graceful forms made entirely upon the potter's wheel prevailed. Egyptian, Hittite, Phoenician and finally Hellenic influences, following a more

ancient Babylonian influence, succeeded each other in Cyprus, leaving their impress upon the civilization of its inhabitants, whose vicissitudes may often be traced through their pottery.

A series of clay idols (from c. 2000-600 B. C.) beginning with mere board-like fetishes found in groves sacred to the worship of the Great Nature Goddess, and shown by the objects associated with them to belong to the copper-bronze age of Cyprus, illustrates the plastic evolution of female worship from a shapeless piece of clay, upon which female attributes are barely indicated, through every step of growing anthropomorphism to the varied artistic expressions which, under Hellenic and other influences, gave rise to many artistic types.

In the same frame are photographs of stone and marble heads of the Roman period found in Asia Minor. Also a fine marble torso of an Aphrodite, found near Cesarea, and a colossal head of red syenite from the temple of Koptos, representing the Emperor Caracalla, wearing the royal asp of the Egyptian Pharaohs, a piece unique both as to subject and as to material.

In Frame VI, a chronological outline of Egyptian History is illustrated by means of royal scarabs, classified by Mrs. Julia Bullitt Dick, according to the broad divisions of Egyptian history. In order to accomplish this object the originals in the collection of the Museum have been supplemented where wanting by plaster reproductions of the royal scarabs published by Mr. Flinders-Petrie, and when these fail, by cartouches of those monarchs whose names have been found upon the monuments. It is intended that with the growth of the collection, these reproductions may, in the course of years, be gradually replaced by originals. Meantime the collection affords a good chronological guide, by means of which the visitor may place the relative historical position of the monuments and objects exhibited in the Museum.

SEPULCHRAL SERIES.

Frames III and IV contain photographs of the Sepulchral Series. This is represented by a case of mummies in their original coffins, the dates of which range from the XXIst Dynasty down to Ptolemaic times. The series was presented to the Museum by Mrs. John Harrison. The head of a Theban priest of the Ptolemaic period, whose face still preserves traces of having been gilt, is a rare specimen ; and the mummy of a boy of the Roman age brings the series down to the latter days of Egyptian History. Both these specimens, as well as a large and valuable collection of funeral deposits, are the gift of Mrs. E. W. Lehman.

A superb double coffin, containing the mummy of a high priest of Amen Re, XXIst Dynasty, one of the famous "find" of mummies of the priests of Amen, whose last resting place was discovered in 1893, some 200 yards to the northeast of Deir el Bahari, is a recent and valuable addition to the series. It forms part of the "de Potter Collection."

The name of the owner was Ptah-se-Kha-en-apt. He was "divine father," *i. e.*, High Priest of "Amen Re, King of the Gods," as well as "Governor of the City of the South," *i. e.*, "Thebes," and probably flourished towards the close of the XXIst Dynasty, c. 1000 B. C.

The ground work of both coffins and of the third lid is yellow varnish. Upon this, on the sides of the inner coffin, are scenes illustrating the various episodes of the transit of the departed to the Judgment Seat of Osiris in the Hall of the two Truths ; and it is not too much to say that the principal elements of the Egyptian faith with regard to the eternal transformation of life, and to the ultimate fate of the spirit are here given. This makes this coffin of special importance.

The myth according to which the God Shu (the luminous Air) each day lifts the Goddess Nut (the heavens) from the embrace of the God Seb (the earth) with the assistance of the demiurgos Khnum, follows the opening picture in which the defunct is depicted in adoration before Ptah-Sokar-Osiris under the form of the divine crowned hawk.

Then comes a scene in which the human heart is weighed before Osiris, and the Goddess of Truth, Maat. It is placed in the scale against the feather of truth by Anubis, the God of the Nekropolis, who guides the dead to the awful tribunal, whilst the Goddess of Amenti (the blessed region of the West) supports the defunct during this ordeal. In the next picture, Hathor, the great mother of the Rising Sun—under the form of a cow issues forth from the Western Mountain to receive the defunct. On the other side of the coffin, the solar bark, in which is seated the Cynocephalus of Thoth, is floating upon the Heavenly Abyss. The Sun is worshiped by the ram-headed God, Khnum, and a large circle of the blessed, who live in the eternal light. Further on Osiris, seated upon the symbolic basket of festivals at the head of his sacred stairway, greets Horos, who, with Hathor, presents to him the Sacred Eye of the Sun. Behind him stand Isis and Nephthys. Then comes the Bark of Re—the victorious Sun—in which are Thoth, carrying the sacred eye; Maat, the Goddess of Truth and Law, and Peh the God of Strength; whilst below, the mummy is cared for by Isis and Nephthys. The Genii (sons of Horos), Amset, Hapi, Kebsenuf and Tuatmutef, who with the Goddesses Isis, Nephthys, Serk and Neith preside over and protect the viscera of the dead, follow upon this. The last scene shows the Heavenly Goddess Nut in the Tree of Life—the sacred sycamore—pouring out the waters of life to the living-dead, depicted under the form of a soul-bird, who drinks from the hollow of his hand. At the head of the coffin is Isis—at the foot Nephthys. The lid of this coffin represents the dead holding the emblems of stability. A large scarabæus forms his pectoral. Osiris, Horos, Nephthys and Isis watch over him; and the Heavenly Nut spreads out her wings over his chest. On either side of the inscription that runs vertically down the centre of the lid the defunct is represented worshipping a deity.

The great outer coffin or sarcophagus is covered with similar scenes of adoration, and with emblems of immortality, in which the funerary genii, the great goddess and the "Bennu" or phoenix (the mystic heron sacred to Osiris, the type of immortality) all have a place.

The "de Potter Collection" is further represented in the exhibit by a large series of bronze and porcelain-glaze statuettes of gods, goddesses and sacred animals, illustrating the Egyptian Pantheon, and by a beautiful selection of jewels, amulets, etc., found among sepulchral deposits. Among them are some specimens of the goldsmith's art from the great find of royal mummies at Deir el Bahari, which Mr. de Potter had the good fortune to purchase from the Arabs before they were made to surrender their treasure to the Egyptian authorities.

A fine funeral bark manned by seventeen rowers, from the tomb of the High Priest of Thebes, XXIst Dynasty, presented by Mrs. Thomas A. Scott, ushabtis, and linen bandages inscribed with chapters and vignettes from the Book of the Dead, complete the series, which is further enriched by a number of fine cartonnages of the Ptolemaic period, principally from the Fayum. One of these is worthy of special mention. It formed a part of Mr. Flinders-Petrie's celebrated "find" of Greek Papyri in the Fayum (1889-90). The head piece is composed of eight layers of papyrus inscribed in the Greek character, which still await decipherment. The long front piece has been taken apart. It was lined with one sheet of papyrus containing a private letter from one Sememphthos who gives evidence in a litigation with regard to a piece of property.

Among the most valuable pieces exhibited are two painted portrait panels of Roman times. One of these, found at Hawara by Mr. Flinders-Petrie, is the portrait of a lady of rank painted in encaustic or colored waxes, laid on with the cestrum. The other, once in the Graf Collection, comes from the Nekropolis of Rubayat Kerke, and represents a good looking young man painted *a tempera*. Like similar examples of Graeco-Roman painting now in the National Gallery, the British and Berlin Museums, the Louvre, etc., these two face panels furnish us with valuable samples of ancient techniques. Both are probably of the second century A. D.

A portrait bust of Roman times, also from the Graf Collection, found at El Khargeh in the great Oasis, and like

the Græco-Român portrait panels used at that period over the mummified remains to perpetuate the individuality of the deceased, represents the last stage through which the mummification of the dead passed upon Egyptian soil.

The peculiar ideas of the Egyptian with regard to eternal life and the close relation believed by them to exist between the spirit and the material remains of the departed led them in early times to seek to preserve their dead by artificial means in order that they might retain their individual life to all eternity. In time these mummies were enclosed in anthropoid coffins, the style of which varies according to the period and locality. With the development of art in the Nile Valley portrait-statues were carved and painted in the likeness of the deceased and enclosed in the secret recesses of the tomb. These were to serve as artificial bodies or supports for the "Ka," should the mummy be destroyed in the course of time. With the multiplication of these "Ka" statues it was believed that the chances afforded the defunct for continued life were multiplied. It is evident that the Græco-Roman Colonists established in Egypt adopted the idea of the men among whom they lived; and that in these portrait-panels and portrait busts placed over the mummified and bandaged remains of these foreigners we have a combination of anthropoid coffin and of the "Ka" statue of the ancient Egyptians. These objects, therefore, not only give us information as to the artistic methods of ancient painters, but serve to illustrate the last stages of the Egyptian Faith.

SARA Y. STEVENSON.



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